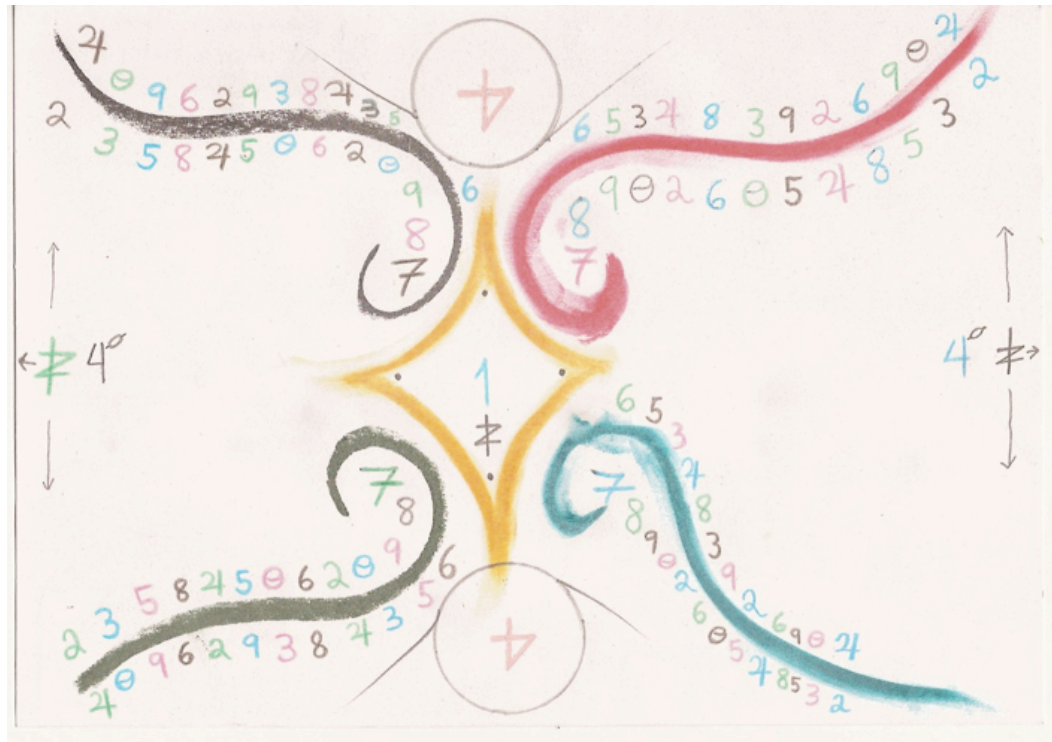


Xoctlamique Nuxochiltzin - Ah, Tlamiz Noxochiuh

SATB - Pianoforte - Double Bass & Bass Drum



A 2007 Choral Commission
The San Antonio Chamber Choir, Scott MacPherson, Conductor.

by

Juan Luis de Pablo Enríquez Rohen

Notes on Náhuatl and pronunciation

Náhuatl is the language spoken since pre-hispanic times by the *Mexica*. Today, many communities established around the center of the Mexican sierras still use this language spoken through several dialects. As a pronunciation rule, of all these dialects of Náhuatl always put the accent on the penultimate syllable. I have taken the liberty of writing in bold letters each of the stressed accents (see first two texts).

The pronunciation of each syllable is exactly as if spoken in Spanish. Only the X is pronounced like “Sh”. When the consonances: L, and N, appear on an ending syllable, these are sustained on their respective tones. Furthermore, the ending consonant: C, is pronounced at the end of the tone or ligature; exactly at the rest.

Ah, tlamiz noxochiuh, is a poem written by Nezahualcoyotl (1402 - 1472), king and poet of *Tezcoco*. Many of his poems reflect on the Mexican concept of death and the afterlife; one of the great philosophical perspectives on nature by this cultures.

Ah, **tlamiz noxochiuh**, ah **tlamiz nocuic**.
In noconyayehua **zan** nicuicanitl. Xexeli**hui**, **ya** moyahua.
Cozahua **ya xochitl**,
zan ye on calaquilo, **zacuan calitic**

- Nezahualcoyotl, Classic Náhuatl
- Cantares mexicanos, fol. 16 v.

Xoctl**am**ique Nuxoch**iltzin**, Xoctl**am**ique Nicuic**atzin**.
Najhua Nicu**ica** Niot**lejco**. Yelxmacaque, Yecholoh**uaque**
Masque Kemaixoch**iltzin** Yenemixocc**ualtzin ihuan**
Nemic**am**ahuac Camah**uatzin**, Yeixhu**icaque Ne Pan** Caltla**ictic**
Canon**emi** Totocustlimatlap**atzin**, Tototecuitlamatlap**atzin**.

- Náhuatl of the *Sierra del Estado de Guerrero*, 2007
- Translation of the original by Gustavo Zapoteco Sideño

No acabarán mis flores, no cesarán mis cantos.
Yo cantor los elevo. Se reparten, se esparcen.
Aún cuando las flores se marchitan y amarillecen,
serán llevadas allá, al interior de la casa del ave de plumas de oro.

- Translation to Spanish by the professor Ángel María Garibay

My flowers will not perish, my chants will never fade.
I, the singer, elevate them. Shareable, they propagate.
Even when our flowers become yellow and wither,
They will be taken there, at the interior of the house of the bird of golden wings.

- English translation by the composer

Notes on composition

Xoctlamique Nuxochiltzin - Ah, tlamiz noxochiuh is a composition based on two techniques that are frequently found in my works. I here refer to the "serial" and the intuitive techniques.

Theatrically, this would be closed tied with the views of Plato and Aristotle and also with Nietzsche's view of the Dionysian vs. the Apollonian. Since my early studies in music and theater I have become fond of reconciling both the serial technique, which is rational and Apollonian and the intuitive technique, which is Dionysian in nature, but Apollonian too at a metaphysical plane.

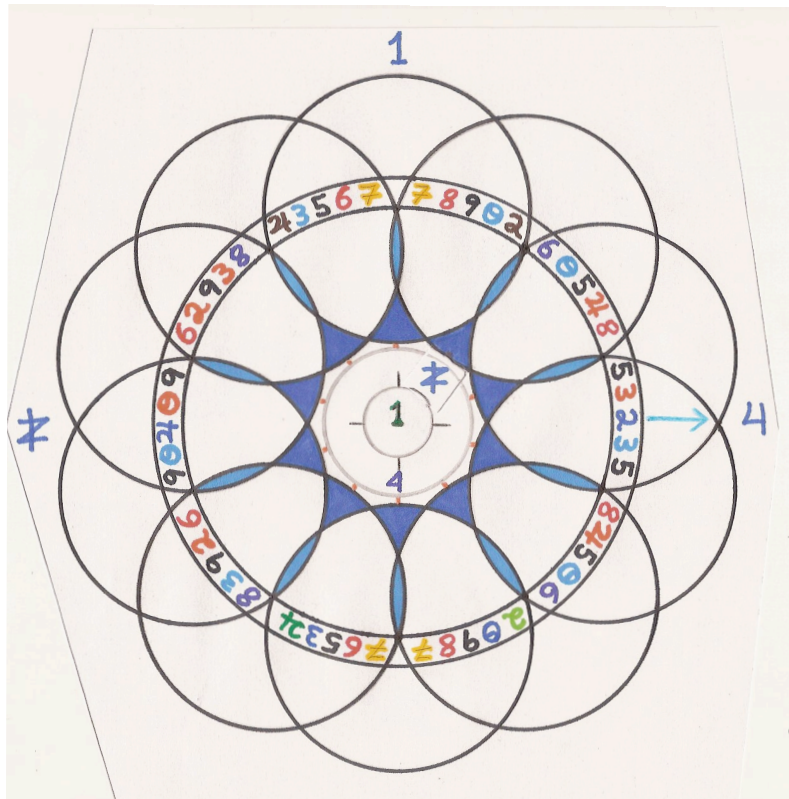
These are the serial numbers that I use:

7, 8, 9, 11, 2, 6, 11, 5, 12, 8, 5, 3, 2, 3, 5, 8, 12, 5, 11, 6, 2, 11, 9, 8, 7, 7, 6, 5, 3, 12, 8, 3, 9, 2, 6, 9, 11, 12, 11, 9, 6, 2, 9, 3, 8, 12, 3, 5, 6, 7.

Each extreme of the row, when added together, makes always 14 --an important harmonic ratio in my music. For the purpose of graphing each number with a single sign, I have assigned the numbers: 10, 11, 12 and 14, the following specific symbols:

≠	Ten/Diez
⊖	Eleven/Once
≡	Twelve/Doce
⋈	Fourteen/Catorce

For a reference on the row see 'Cover page' and next drawing.



A study on the row, three specific notes and time

The previous number sequence is the result of many years of experimentation and study on the concept of 'The Music of the Spheres' originally introduced to me in Plato's book: 'The Republic or the State'.

Taking in consideration the previous drawings, -which represent the complete family of planets and spectral class stars- it appears obvious that there are three numbers: $1-4-\neq$, which never appear embedded in the original unfolding row but appear aligned at equal distances. Together, they make up a diminished chord. Time is represented and equated at these numbers. The Greeks called these three the 'Three Fates of Time'; Lachesis, Clotho, and Athropos. They were in charge of printing movement to the spheres and to chant fate. They are also referred too as 'The Three Moiras'. The ancient *Mexica* called them the 'Three stones of time'.

Here I present some mathematical calculations to explain and compute their close relationship and their place on the row. Here, I also explain their tendencies of tonal resolution (See also cover page):

$4 \times 7 = 28$; $2 + 8 = \neq$
 $2 + 2 = 4$
 $4 + 2 + 2 + 2 = 28$; $2 + 8 = \neq$
 $\neq = 1 + 0 = 1$
 $1 = 1^2 = 4$
 plano bidimensional
 $4 = 2 + 2 = (\text{Elipse} \rightarrow \text{Cuadrado})$
 tridimensional
 $4 + 2 + 2 = 8$; $\therefore 8 = 1$; porque $7 = 0$
 tetradimensional
 $1 = 8$ (el hierofante, cometa que sube y baja)
 quinquadimensional
 $8 + 6 = \neq = 5$
 $8 + 6 + 6 + 8 = 28$; $2 + 8 =$

Los tres tiempos ocurren al mismo tiempo

conjunto Universo a escala y funcional calendáricamente y estelar mente

$\square = 6$ (Hierofante...)

Tendencias a resolución en las parcas

$\begin{matrix} 4 \rightarrow 5 \\ \searrow \nearrow \\ 2 \quad 3 \end{matrix} \quad \neq \rightarrow 9 \quad 1 \rightarrow 2 \quad 4$

$= \neq$ números

$14 + 30 + 15 = 29 + 30 = 59 = \neq$; $5 + 9 =$

Notes on the formal perspective

The structure of the piece is given by both texts to create a flipped binary construction, where the first part is a polyphonic representation of the complete row and the second part is intuitive and concise. I have started the piece with the translation by Gustavo Zapoteco and finished with the original poem by Nezahualcoyotl.

As a tribute to the poem and my people, the form resembles a flower from the stem up. May it never wilt!

Xoctlamique Nuxochiltzin - Ah, tlamiz noxochiuh...

For the San Antonio Chamber Choir. - Scott MacPherson, Conductor

Juan Luis de Pablo Enríquez Roben

2007

A la Gran Batalla - Larghetto con molto sentimento ♩ = 63

Score for Soprano, Alto, Tenor, Bass, Piano, Double Bass, and Bass Drum.

Soprano: *mp* 7 Ah, 8 mi—

Alto: *mp* 2 Ah, 3 Xoc— 5 tla— 8 que—

Tenor: *mp* 24 Ah, 8 que—

Bass: *mp* 7 Ah, 6 mi— 5 Nu—

Piano: *mf* Xeo.

Double Bass: *p* 7 6 5

Bass Drum: *Gran Cassa* *Lasciar vibrer* (Tune to 'C₂' as much as possible) *mp*

Section 2:

S: 5 9 xo— 8 ctla—

A: 24 tzin 5 mi—

T: 9 Xo 6 mi—

B: 3 chil— 24 Xo—

Pf:

Bass: 3 24

B. D.:

10 R10 R13

S: Xo— mi— cui—

A: ctla— tzin

T: mi— que Na—

B: que Nu— ca—

Pf.

Bass

B. D.

15 R15 R19

S: hua— Cui—

A: Na— ni ca—

T: Na— ca—

B: hua— Cui— cui—

Pf.

Bass

B. D.

20

R21

R23

S Nio- yel- Ye-

A jco- que

T jtle- jco- xma-

B jtle- ca-

Pf.

Bass

B. D.

25

R28

S lo- hua- hua- Ma-

A que

T cho- sque

B hua-

Pf.

Bass

B. D.

30 R30

S 24 5
xo— ne—

A 5 3 24
Ke— xo— chil—

T 8 9 Θ
xo— Ye—

B 9 6 2
mai— tzin mi—

Pf.

Bass 9 6 2

B. D.

35 R35 R39

S Θ 6
tzin Ne—

A 8 3 9
cual— i Ne—

T 8 2 6 Θ
I— huan mi—

B 9 3 8
xo— i Ne—

Pf.

Bass 9 3 8

B. D.

40 R44

S ca— huac— que—

A huac yei— ca—

T xui— ca—

B ma— que—

Pf.

Bass

B. D.

45 R49

S Cal— cti

A Pan— Ca—

T tla— Ca—

B Ne— Cal— i—

Pf.

Bass

B. D.

50

S *Crescendo e molto rallentando* Ah, *Lunga*

A *Crescendo e molto rallentando* Ah, *Lunga*

T *Crescendo e molto rallentando* Ah, *Lunga*
3 2
no- ne-

B *Crescendo e molto rallentando* mi *Lunga*

Pf. *Crescendo e molto rallentando* *Lunga*

Bass *Crescendo e molto rallentando* *Lunga*

B. D. *Crescendo e molto rallentando* *Lunga*

R55 Solo parlando (Not at pitch):

55 *mf* To- to- cus-tli- ma-tla-pat-zin *poco accel. / a tempo* *f* To- to-teo-cui-tla- ma-tla-pat-zin

S *mp* Ah, *fp* Ah,

A *mp* Ah, *fp* Ah,

T *mp* Ah, *fp* Ah,

B *mp* Ah, *fp* Ah,

Pf. *f* *poco accel. / a tempo* *fp*

Bass *poco accel. / a tempo*

B. D. *poco accel. / a tempo*

61 R61 *accelerando* *Andante* (♩ = c. 100) R65 *mf*

S *mf* *accelerando* *mf* *Andante* (♩ = c. 100) *mf* ah, —

A Ah, Tla- miz no- xo- chiu- chiu- *Andante* (♩ = c. 100) *mf*

T 8 *mf* *accelerando* *mf* *Andante* (♩ = c. 100) *mf* xo- chiu- ah, —

B Ah, Tla- miz no- xo- chiu- *Andante* (♩ = c. 100) *mf*

Pf. *mf* *accelerando* *Andante* (♩ = c. 100)

Bass *accelerando* *Andante* (♩ = c. 100) *mf*

B. D. *accelerando* *Andante* (♩ = c. 100)

66 R69 *f* *Espressivo* *accel.*

S *f* tla- miz no- cuic *Espressivo* *accel.*

A *f* tla- miz no- cuic *Espressivo* *accel.*

T 8 *f* tla- miz no- cuic *Espressivo* *accel.*

B *f* tla- miz no- cuic *Espressivo* *fp* *accel.* In no- con- ya-

Pf. *mf* *Espressivo* *accel.*

Bass *Espressivo* *accel.*

B. D. *Espressivo* *accel.*

71 R74

a tempo *f*

S: xe- xe- li- hui

A: xe- xe- li- hui

T: *mf* *a tempo* *f* zan ni- cui- ca- ni- tl xe- xe- li- hui

B: ye- hua zan ni- cui- ca- ni- tl xe- xe- li- hui

Pf. *a tempo* *f*

Bass *a tempo* *separatto* *mf*

B. D. *a tempo*

76 R76

S: ya mo- ya- hua *mf*

A: ya- mo- ya- mo- ya- hua mo- ya- hua ya- mo- ya-

T: ya- mo- ya- mo- ya- hua mo- ya- hua mo- ya- hua mo- ya- *mf*

B: ya- mo- ya- hua mo- ya- *mf*

Pf. *mf*

Bass *mf* (closer to rim)

B. D.

81 R82

mf *f*

S co— za— hua ya xo— chi— tl zan ye

A hua co— za— hua ya xo— chi— tl zan ye

T 8 hua co— za— hua ya xo— chi— tl zan ye

B hua co— za— hua ya xo— chi— tl zan ye

Pf. *mf* *f*

Bass *mf* *f*

B. D. *mf*

Rec. (on each different bass note)

86 R86

fp *mf* *f*

S on ca— la— cui— lo za— cuan ca— li— tic

A on ca— la— cui— lo za— cuan ca— li— tic

T 8 on ca— la— cui— lo za— cuan ca— li— tic

B on ca— la— cui— lo za— cuan ca— li— tic

Pf. *ffz* *f*

Bass *fp* *mf*

B. D.

91 R91

mf *f* *mf* *f*

S Ah, tla- miz no- xo- chiuh!

A Ah, tla- miz no- xo- chiuh!

T 8 Ah, tla- miz no- xo- chiuh!

B Ah, tla- miz no- xo- chiuh!

Pf. *f* *mf*

Bass *mf* *f* *mf*

B. D.

96

rallentando *mp*

S Ah!

A *rallentando* *mp* Ah!

T *rallentando* *mp* Ah!

B *rallentando* *mp* Ah!

Pf. *rallentando* *al niente*

Bass *rallentando* *gliss.* *mp*

B. D. *rallentando*


Xoctlamique Nuxochiltzin - Ah, tlamiz noxochiuh...

For the San Antonio Chamber Choir. - Scott MacPherson, Conductor

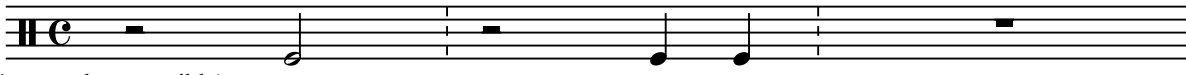
Juan Luis de Pablo Enríquez Rohen

2007

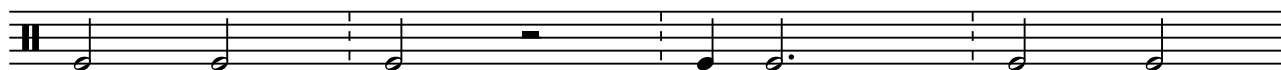
Bass Drum

Gran Cassa  *Lasciar vibrar*

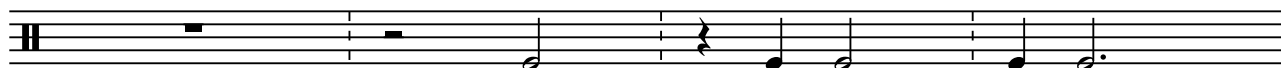
(Tune to 'C₂' as much as possible) *mp*



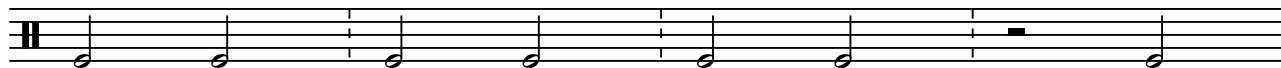
4



8



12



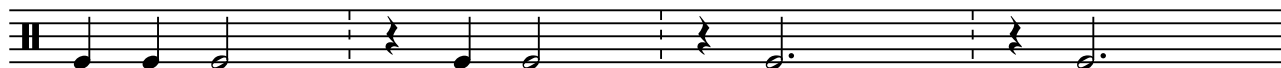
16



20



24



28



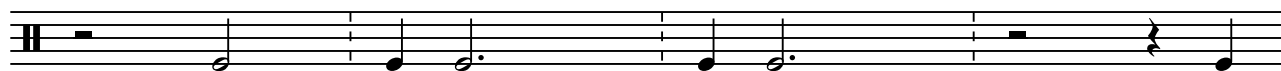
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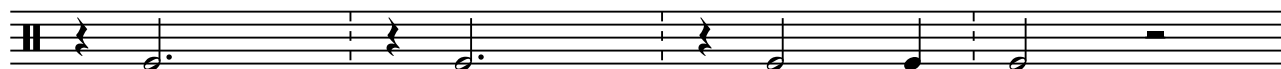
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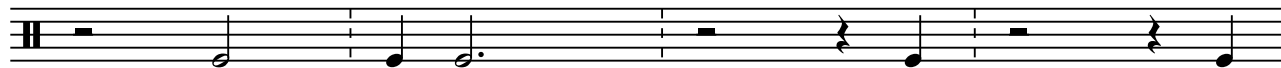
40



44



48



52

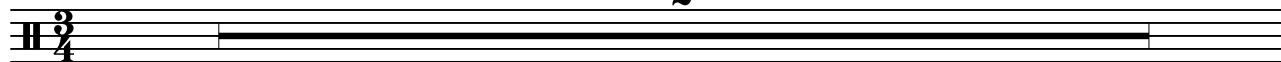
Crescendo e molto rallentando

Lunga



55

2



57

poco accel. / a tempo

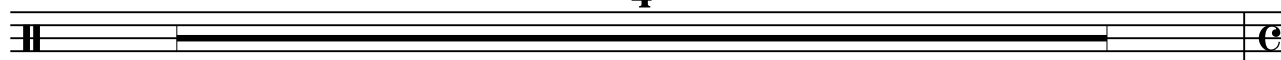


61

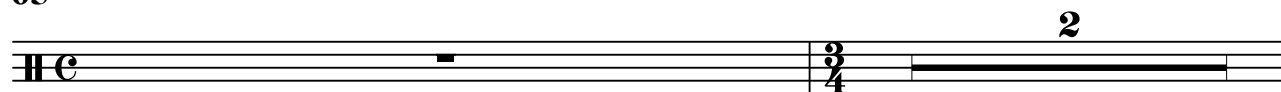
accelerando

4

Andante (♩ = c. 100)



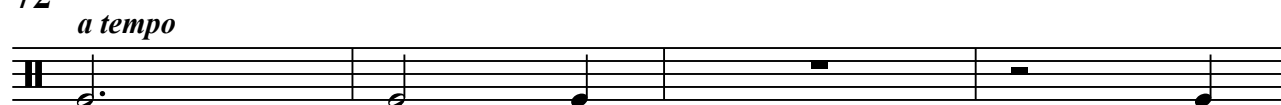
65



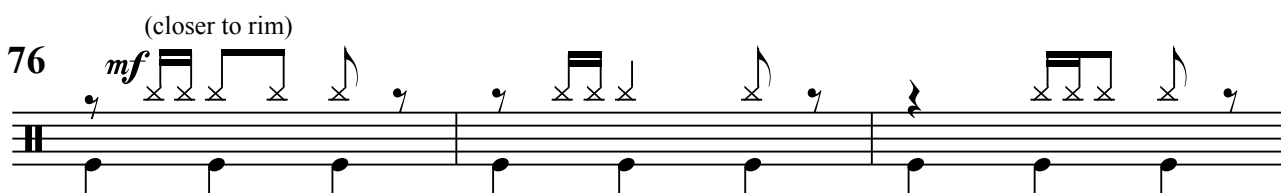
68



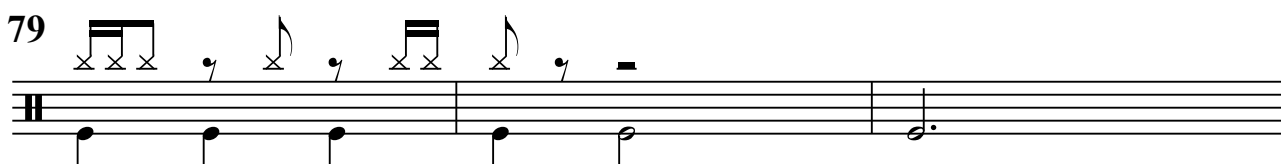
72



76



79



82



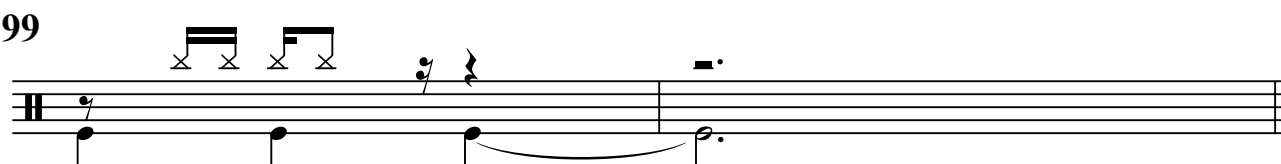
85



87



99



Xoctlamique Nuxochiltzin - Ah, tlamiz noxochiuh...

For the San Antonio Chamber Choir. - Scott MacPherson, Conductor

Double Bass

Juan Luis de Pablo Enríquez Rohen
2007

The musical score for Double Bass is written in bass clef with a common time signature (C). The piece begins with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective lines. Fingerings are indicated by numbers 1-5 above notes. Slurs are used to group notes across measures. The key signature has one sharp (F#).

Measure 1: *p*, note G2 (fingering 7), note A2 (fingering 6), note B2 (fingering 5).

Measure 5: note G2, note A2 (fingering 3), note B2 (fingering 4).

Measure 9: note G2, note A2 (fingering 8), note B2 (fingering 3).

Measure 13: note G2 (fingering 9), note A2, note B2 (fingering 2).

Measure 17: note G2 (fingering 6), note A2 (fingering 9), note B2.

Measure 21: note G2 (fingering 4), note A2, note B2 (fingering 4).

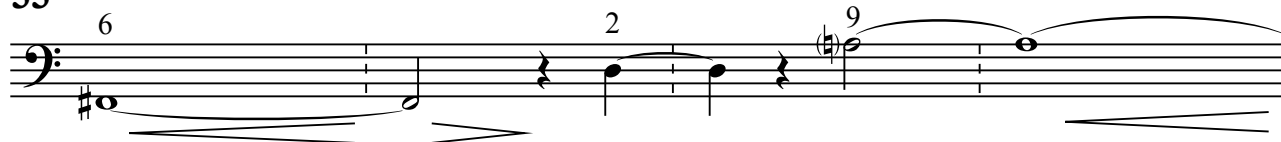
Measure 25: note G2, note A2, note B2 (fingering 4).

Measure 29: note G2, note A2 (fingering 9), note B2.

Xoctlamique Nuxochitltzin - Ah, Tlamiz Noxochiuh...

2

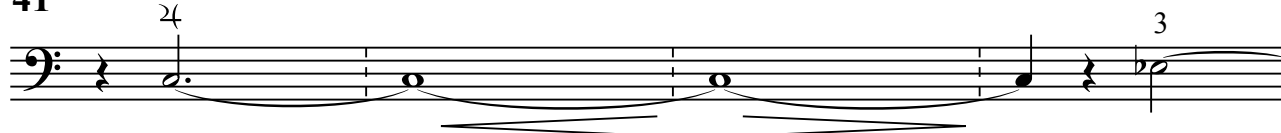
33



37



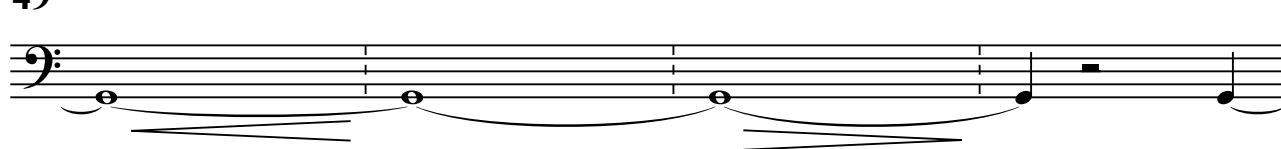
41



45



49



53

Crescendo e molto rallentando



55

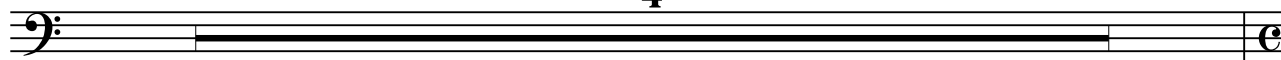


61

accelerando

4

Andante (♩ = c. 100)



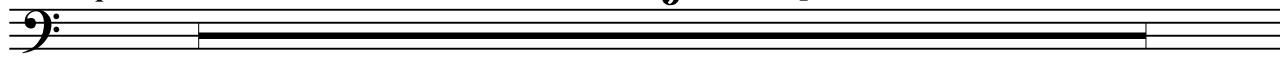
65



69

*Espressivo**accel.*

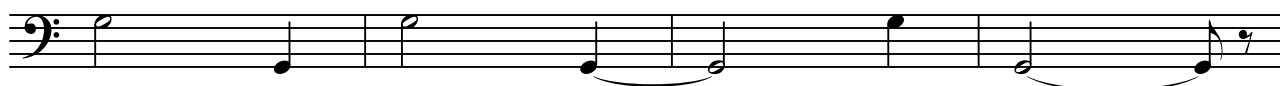
5

a tempo

74

separatto

78



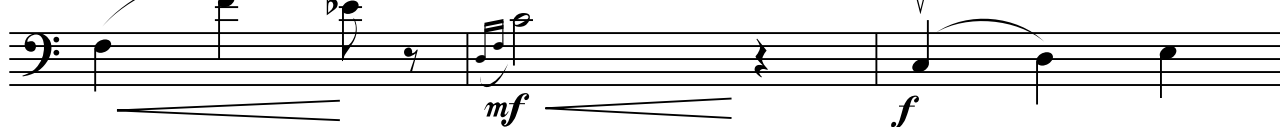
82



86



90



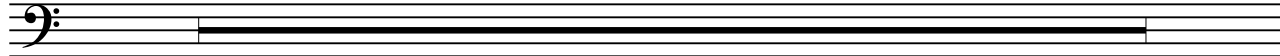
93



96

rallentando

3



99

